TRANSLATION OF FOLK HUMOUR ON A PRAGMATIC LEVEL

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Abstract: *It should be noted that a translation of folk humor requires a conscious and in-depth evaluation of several factors – linguistic, socio-cultural, pragmatic, emotional, cognitive – which act simultaneously, even if in varying proportions, in the context and translational context. The translator will have to call, on the one hand, on his professional skills, and on the other hand, on his sensitivity with regard to the original message and the receptivity of the recipients, in order to safeguard the humorous force and the richness of this semiotically complex genre.*

Keywords: *humour, linguocultural aspects, pragmatic aspects, linguistic worldview, socio-cultural factor.*

On a pragmatic level, in order for the humorous quip to produce the desired effect, that is to say trigger entertainment and/or laughter, it is obviously necessary that a connivance be established between the interlocutors and that they possess a shared implicit knowledge, covering linguistic, poetic, pragmatic and socio-cultural competence; it is precisely this common cultural background that creates in the receivers a series of expectations concerning the sphere of social, cultural and ideological references. An aspect underlined by Makhmudova K. Kh. in her famous work "Folklore and modernity (The role of the tradition of folk art in the development of amateur art in Uzbekistan)"[28]: "laughter hides an ulterior motive of understanding, I would almost say complicity, with other laughers, real or imaginary". The priority objective to be achieved when translating humorous features from one language into another is therefore perlocutionary equivalence, that is to say, to arouse the same reaction in the recipients, to maintain the same pragmatic force.

Zabalbeascoa[29] emphasizes the need for the translator to fully understand the nature of humor and its importance in the cultural contexts of reception. Strictly linguistic jokes and jokes depend on knowing the structural characteristics of a language (for example, Uzbek, where the spelling does not coincide with the pronunciation, favors alliteration, rhymes, phonic puns – homophones, paronyms, whereas in Italian semic games predominate – homonyms, polysemic words)[30]. Humour can also derive from double meaning, metaphorical meaning or semantic ambiguity, or from nonsense (absurd, paradox), which makes translation even more difficult. And what about jokes linked to the typical traits of an ethnic group, assuming that many national clichés and stereotypes are known? Ultimately, what counts most in the transfer of humor is not the difference

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[28] Makhmudova K. Kh. (1990)

[29] Zabalbeascoa, Patrick. (2005) "Humor and translation – an interdiscipline." In: Chiaro, Delia (ed.) 2005. Humor. International Journal of Humor Research 18:2, pp. 185-207.

[30] Ibragimova Gulbahor Oblokulovna. "Features of the spiritual culture of the Uzbeks" Achievements of science and education, no. 8-3 (49), 2019, pp. 84-85.

between the languages involved, but the cognitive gap between the knowledge necessary to understand and appreciate a text, and the knowledge that the public final is supposed to have. In other words, it is necessary to understand if the type of humor present in the source text is likely to have the same value and the same effect in the target language so as to be transposed as it is, or, if it must be manipulated and adapted to the culture of arrival.

Since the conventions, expectations and rules of the social game are often specific to a group or a cultural environment[31], the translational failure, which materializes in a transposition unfit to arouse laughter in the recipients, is not always attributable to shortcomings or inadequate skills on the part of the translator, but it may be due to the lack of prior knowledge of the original cultural universe in the host community, resulting in a failure to understand the original message and the failure of the translation[32]. Moreover, the neutralization of humorous, satirical or transgressive content, linked for example to a language game, can be determined not by strictly linguistic factors, but rather by ethical, moral or ideological reasons[33].

Verbal humor, transmitted primarily by the verbal mechanism, is only one of the facets, although the most obvious, of this polyhedral phenomenon, alongside linguistic-cultural humor, characterized by an interaction between verbal and cultural elements. , and visual humour, conveyed by the iconic plan. It emerges from this that it is essential to adopt a more global translational approach, taking into account the multiple multimodal implications of comics, starting from the distinction between humor monomodal (based either on the verbal code or on the iconic code) and multimodal (resulting from a combination of the two codes), envisages different translation methods: translation, which in turn is articulated in several options, monomodal humor and multimodal humor that can be translated each time by one type or the other, and non-translation (omission of humorous features, with inevitable entropy and impoverishment of the overall comic effect), for lack of suitable equivalents to preserve the spirit of the original text.

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